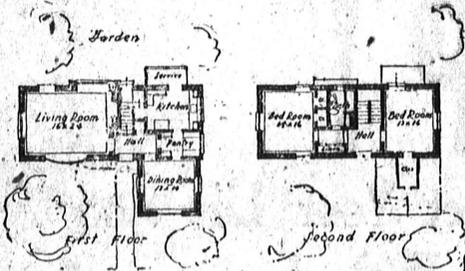


BUILD AND LIVE IN TORRANCE

A Five Room House in an English Style



HOUSE AND GARDEN



Designed after a fashion of rural England, the stucco walled wood shingled house above is very attractive. It would look its best when set rather well back from the road with a good bit of ground at either side. As it is built in an "L" form, it secures excellent light and ventilation—every room except the kitchen and one bedroom being exposed on three sides and those on two.

storage. One bedroom has two closets and the other has one very deep closet. A capacious cupboard for linen is provided in the hall.

This house was designed by R. Roy Kelley.

Entering the hall from outside one finds the stairway to the second floor directly ahead. To the left is the living room. At the right is an entrance to the pantry and alongside the outside door is one to the dining room. The living room is a well proportioned, rectangular apartment which has ranges of casement windows at side and rear and a large bow window facing upon the street. Access to the garden may be had directly from this room, through a door in the left-hand rear corner. A fireplace in the house wall adds a culminating touch.

The dining room, jutting out to the front from the main portion of the house, also has ranges of casement windows on three sides. It may be entered either from the hall or the pantry which joins it to the kitchen. For the kitchen a service entrance is provided at the rear, leading to a service porch. This porch is screened by shrubbery and bushes so as not to be in view from the garden.

The second floor is given over to two bedrooms and a bath, and has ample space provided for

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CLARIBEL TALKS ABOUT SMART ECONOMY

Dear Eve:—
This passion of mine for sketching keeps me from being bored through many a trying hour—such as the one I spent yesterday, waiting for a busy husband to get out of an important conference. My period of inaction was spent in a hotel lounge, and the woman who interested me most was an older woman who appeared first in the coat at the right in the sketch—of beige broadcloth with brown carnal collar and cuffs. As you can see, it had the new circular flare.

Under this coat, she was wearing the beige sheer wool dress at the extreme left when I saw her first. It had a circular-tiered front and a straight back, an adjustable scarf and interesting cuffs. Then she got into the elevator and was whirled off upstairs. Half an hour later, she came down, evidently dressed for an important lunch engagement. She was wearing the printed velvet dress shown in the center, under the same coat. It was in beige and brown—the shades of the cloth and the fur, with

which they had been carefully matched.
I couldn't help, thinking how clever she was to have two such dresses to go with the one coat, so different in feeling, yet each so perfect of its type. The little touch of beige chiffon in the vest and the cuffs of her velvet frock gave the feeling of softness so good for those of us who aren't as young as we used to be, even if we have the good sense to keep on looking smarter and smarter.
Yours as ever,
Claribel.



THE SMART NEW PEPLUM

Some of the loveliest evening dresses of the season owe their chic not alone to their bouffancy and the rhythmic swing of their irregular hem-lines but to the crisp little peplums that stamp them as absolutely belonging to this year and no other.
Lavinia—who has always stood for youth and a certain picturesqueness—sponsors the peplum. And here it is in its most wearable form, with a snug little belt above it, a beautifully well-cut skirt below and a scarf, swung from the right shoulder to lend added grace. The woman shown in the sketch has chosen black tulle, though many peplum frocks of the moment dispense with the scarf and adopt black taffeta.
Naturally, the bouffant frock, and especially the peplum version of it, must be reserved for the young and the slender. There are plenty of soft, dripping, slim-lined frocks for those of us who can not afford to wear a pert ruffle.

BULLET HITS CAR

Much excitement was caused Monday morning when a stray bullet struck a Kern Creamery car driven by D. J. Roe on 115th street.
The bullet broke the glass in the door of the car, but caused no further damage.

A BLOUSE THAT IS DISTINCTIVE

"D. J. L." writes that she just constitutionally hates to be dressed like everyone else. She wants to be in the mode, of course; but a touch of individuality is absolutely necessary to her happiness. Taking these things into consideration—what would I suggest for a light wool frock? She's a blonde, so she always wants to wear blue when she can.
The sketch above shows "D. J. L." as I picture her. The material of her dress is blue wool voile in two shades, one of them as dark as possible, to match her dark blue felt hat. Her shoes are of kid, so deep that they seem almost black. Her stockings and gloves are in beige, of course, and her bag matches her hat. The belted overblouse has an applied bow in the darker shade—not a bow that sticks out, but a bow in silhouette, stitched flat. This color note is echoed in the sleeve trimming. The flared skirt is separate, so that it may be worn with other blouses, since this one is so distinctive that "D. J. L." might tire of it if it appeared too frequently.

EVE LOVES THE UNEVEN HEM-LINE

Dearest Claribel—
How swifty we are at night! Yet there's method in our swishing; this year—none of our unreasonable trailing ends that one saw a year ago, tacked on anywhere. There's a sort of rhythm about the new hem-lines that makes them look as though they belonged to the music to which they sway.
The dress at the top in the sketch was of darkest blue crepe satin, worn by an older woman who knew that bouffancy would only add to her age. You can see that its unevenness is very moderate and that it has a certain staccato quality.
The one in the center was in lacquered-red chiffon, down on one side and much further down on the other. That girl danced every dance. I can assure you, and those who did not know her called her "the girl in red."
Black taffeta was the material chosen for the last dress, and here the unevenness was a natural outgrowth of the bouffancy itself, graduated all round to its lowest point in back. This by the way, is the most flattering sort of uneven hem-line for slim legs, and the very worst for those not so slender.
Yours as ever,
Eve.

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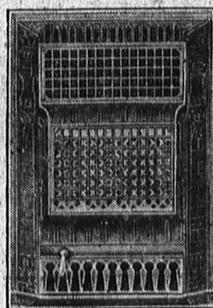
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